

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE HUDSON-FULTON CELEBRATION EXHIBITION*

THE exhibition of objects of art to be held at the Museum in connection with the Hudson-Fulton Celebration will be divided into two sections, embracing (1) Dutch paintings of the period of Hudson, together with Dutch furniture and objects of art of the time, and (2) examples of the American industrial arts dating from about 1625 to 1825, with paintings by American artists of Fulton's time.

For reasons that are self-evident, it was felt that the exhibition in the Metropolitan Museum should be purely artistic in character, rather than historical, and there being few works of art associated with the life or personality of Henry Hudson himself, for this part of the commemoration it was determined to attempt to bring together a loan collection of Dutch art of his time, that is, roughly speaking, the first half of the seventeenth century, the period when Dutch painting was at the height of its development. With liberal coöperation on the part of private collectors, it was believed that such an exhibition could be made worthy of the occasion, the Dutch school being the only one of the great schools of the past which can be said to be well represented among the collections of America. It is a pleasure to be able to announce that already the responses received to the requests for pictures have exceeded even the anticipations of those who have had the selection in charge. It can now be confidently stated that this

part of the exhibition will constitute by far the most important collection of old masters that has ever been shown in this country, and will rival in interest any of the famous loan exhibitions which have been held in Europe. Including several paintings which are hung in the Museum galleries, about ninety masterpieces have been promised up to the present time, with the prospect of more to come. Among those already secured are twenty-five Rembrandts, illustrating the various stages of his artistic career, thirteen portraits by Frans Hals, and works by Vermeer, Jacob and Salomon Ruysdael, Cuyp, Terborch, Pieter de Hoogh, Hobbema, Jan Steen, Van Goyen, Van der Helst, Van de Velde, Metsu, Van der Neer, A. Van Ostade, Koninck, Van de Cappelle, Wouwerman, and Nicholas Maes.

The list of contributors is not yet complete, but those who have already agreed to lend paintings from their collections are the Chicago Art Institute, which will send its beautiful Rembrandt of a Girl Standing at a Door; the New York Historical Society (Rembrandt), J. P. Morgan, who will send eight pictures from his house in London; Thatcher M. Adams (1), M. C. D. Borden (8), Senator W. A. Clark (4), Robert W. de Forest (2), H. C. Frick (number uncertain), George J. Gould (4), Mrs. H. O. Havemeyer (3), Ferdinand Hermann (1), Mrs. C. P. Huntington (8), Mrs. Morris K. Jesup (4), J. G. Johnson, of Philadelphia (8), Richard Mortimer (1), Charles M. Schwab (1), Mrs. J. W. Simpson (2), Charles Stewart Smith (2), W. A. Slater, of Washington (2), Sir William Van Horne, of Montreal (3), W. K. Vanderbilt (1), P. A. B. Widener (number uncertain).

In addition to the pictures, it is intended to give the galleries in which they are hung

*The statement here printed is substantially a copy of the report made to the Hudson-Fulton Celebration Commission by Robert W. de Forest, chairman of the Committee on Art Exhibits.

a decorative effect by the introduction of a limited number of objects of other arts of the same period, such as furniture, silver, and pottery, but the arrangements for these are not yet sufficiently advanced to warrant a description of them.

The American section of the exhibition will embrace examples of the American industrial arts dating from the earliest Colonial times in New England and New Amsterdam to 1825, and paintings by American artists of Fulton's time. In the collecting of these objects, the aim has been to show by means of the most noteworthy examples the development of artistic expression in the more important handicrafts. In the exhibition of them, care will be taken to give them the best possible chance to be seen to advantage in a sequential arrangement. It being the first time such an exhibition has been made, it is hoped that a new emphasis may be given to the importance of our early workmen.

The most important group shown will be the furniture. In the early Colonial days almost all of the furniture was brought by the settlers from England or from Holland. Later much of the household furnishing was imported, but craftsmen early began to ply their trades, using as models what had been brought out from the mother countries.

Little seventeenth-century furniture now exists, and it is only through the courtesy of Eugene H. Bolles, of Boston, who has lent examples of oak chests, chests of drawers, "turned chairs," "wainscot chairs," etc., from his remarkable collection, that the Committee is enabled to make a noteworthy display in this direction.

Previous to the beginning of the eighteenth century, oak was the wood most used by cabinet-makers; with the introduction of mahogany about 1720, however, a new era began. Of this period we shall be able to show all of the variations in style worked out in this wood, and well known by the names of the English cabinet-makers—Chippendale, Sheraton, Hepplewhite, Adam, etc. Of these styles the exhibition will contain examples brought from England through the ordinary channels of trade and copies produced in this country. Many excellent and important specimens

have been secured through the kindness of several collectors of note, among them George S. Palmer, of New London, Conn., Dwight Blaney, and F. H. Bigelow, of Boston.

Of special interest to New Yorkers will be the examples of furniture of Fulton's own period, made by a cabinet-maker of New York, Duncan Phyfe, and generously lent by R. T. Haines Halsey. Phyfe was strongly influenced by the immediate followers of the French Empire style, but he brought to his work an individuality in his motives and an excellence of technique which raise him above the other workmen of his time and allow us with reason to claim for him the place of New York's great cabinet-maker.

Accessory to the furniture are collections of American-made silverware, showing specimens of the handicraft of the comparatively speaking large body of silversmiths in New England and New Amsterdam and including a number of the very rare pieces by Paul Revere, better known as a soldier than a silversmith; also pewter, glass, and pottery.

For the silver we are indebted chiefly to R. T. Haines Halsey and George S. Palmer, who have placed the whole of their collections at the disposal of the Committee.

As with the silver, so with the pewter, glass, and pottery, most of which will come from the collections of Alexander W. Drake, of this city, and Edwin A. Barber, of Philadelphia; the arrangement will bring out the story of the development of the industrial arts in this country before 1815.

Through the generous coöperation of the Colonial Dames of New York, pictures by Smybert, Copley, etc., have been obtained to give additional character to the rooms in which the industrial arts are shown—enough to show the degree of the taste for the arts in the colonies as expressed in all its branches.

The full list of names of lenders in this section will be given in a later number of the BULLETIN.

The date set for the opening of the exhibition is September 20, 1909, and the time of closing, the middle or end of November.

DEPARTMENT OF CLASSICAL ART

THE ACCESSIONS OF 1908

III. BRONZES



FIG. 1.
ROMAN CHAIR LEG

AMONG the bronzes purchased last year, which are now exhibited in the Bronze Room, are two of prime importance, both original Greek works of the fifth century B.C. One is a large statuette of a nude youth (fig. 2), complete except for parts of the fingers and toes, even the base being preserved. (Height of the figure alone $11\frac{3}{4}$ inches = 29.8 cm.) He is represented in the act of saluting a divinity, with the head slightly bent and the fingers of the right hand brought up to the lips, this being the conventional attitude of the *adoratio* (*προσκύνησις*) of the Greeks, which was a ceremony of saluta-

tion merely, as distinguished from prayer or supplication. From the subject we may presume that the statuette was intended as a votive offering, and the dignity of the pose as well as the large style in which the figure is modeled suggest that it may have been a copy upon a small scale of a statue erected for the same purpose. Its great value to our collection consists in the fact that it is one of the extremely rare figures of athletes which have survived from the period of transition between the archaic, properly so called, and the age of Pheidias, and which show the work of Greek sculptors at the time when they were just short of perfection. In date it is probably a few years later than the remarkable statuette of a Diskobolos de-

scribed in the BULLETIN of February, 1908, pp. 31 ff., that is, it belongs not far from the year 470 B.C., and since what was said about the technical characteristics of that figure, as illustrating the art of its period, might equally well be applied to this, it need not be repeated here.

The statuette was purchased from a private collector in England, in whose possession it had been for a number of years. It had previously been in Constantinople, and before that in Smyrna, but the place of its discovery is not known. It was shown in the exhibition of ancient Greek art in the Burlington Fine Arts Club, London, in 1903, and is published in the catalogue of that exhibition, p. 46, No. 36, and pl. LIII.

The other is also a statuette (fig. 6), dating somewhat later in the fifth century, when the art of sculpture was in its full development. (Height, without the base, which is modern, $5\frac{7}{8}$ inches = 14.8 cm.) It represents a young athlete in an attitude of intense activity, reminding us of what are known to have been the favorite themes of the sculptor Myron, under whose influence or inspiration it may have been created. He stands upon an inclined plane, the left foot slightly in advance of the other and raised at the heel, the knees and back bent, the head looking straight forward, and both arms held rigidly, palms downward, in front of the thighs. Evidently he is preparing to spring into some violent action, but what that action is it is difficult to conjecture. He has usually been called a "Diver," but certainly the position of the hands does not suggest diving. It seems more likely that he is about to either jump or run. The remarkably brilliant preservation of this figure, with its smooth green patina, and its surface almost as fresh as when it left its maker's hands, enables us to enjoy every detail of its delicate modeling, and to appreciate upon what a close and masterly study of nature it was based. The only shortcoming is in the eyes, which are carelessly executed and far too large for the rest of the face.

This comes from the same collection as the preceding, and was found at Taranto (Tarentum) in Italy. It was exhibited at

the Burlington Fine Arts Club in 1903, and is described, but not illustrated, in the catalogue referred to above, p. 46, No. 37.

Next to these in importance are three amusing little archaic Greek figures, the first of a very early type, not later than the first half of the sixth century B.C., representing a nude youth, with long hair, in the kneeling attitude which among the early Greek artists signified running, this being the nearest they could come to the representation of lively motion. The action of the arms is more successful, as they are held in a characteristic running pose, bent at the elbows, with the hands folded and resting against the body. A comparison between this and the statuette last described shows quite impressively the progress made by Greek sculpture in a little more than a century, as each is typical of its period. Midway between the two belongs the rather pathetic figure of a bearded man (fig. 4) wearing a pointed hat and square mantle, the latter neatly fastened across his breast by a long pin, which is faithfully represented. This is one of a number of archaic bronzes which were found some years ago near Andritzena, in the southern part of Arkadia, and are now scattered among various museums. The inscription incised on the base states that it was dedicated by one Phauleas to Pan, the great god of the Arkadian peasants, and it probably represents a typical peasant of the district as immortalized by local talent.* Of about the same period, but of a different school, is the third figure, that of a kitharist or man playing upon a lyre (fig. 3). He wears the long chiton, girdled at the waist, which was the characteristic costume of a *kitharoedos* or lyre-player. On it the artist has tried to represent folds with a sparing and timid hand, and has traced a pattern and borders with some elaboration. The head is abnormally large, and the modeling is otherwise crude, but the earnestness of the artist is unmistakable. On the back is incised an inscription stating that "Dolichos" dedicated it, but the divinity to whom tribute

*This statuette is published by Studniczka in the *Athenische Mittheilungen*, 1905, pp. 65 ff., pl. IV.

was thus offered is not named. The shape of the letters points to an Attic origin.

There is one other statuette in this lot, of a much later date, a Hermes of the Græco-Roman period. He is represented as walk-

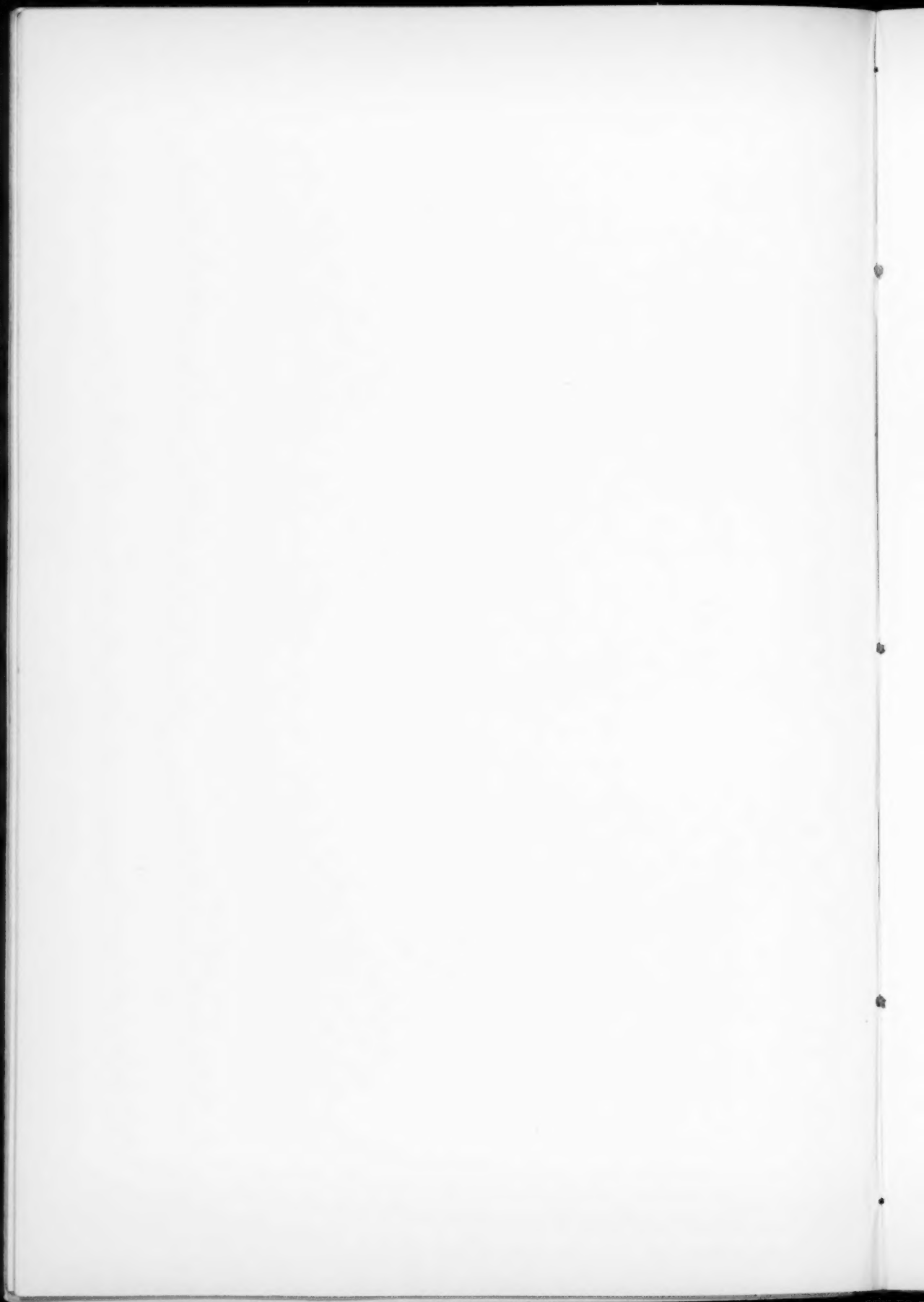


FIG. 2. STATUETTE OF AN "ADORANS"
GREEK, FIFTH CENTURY B.C.

ing slowly, the weight of his body resting on the left leg, with the right foot drawn back. His head is winged, his short cloak hangs over his left shoulder loosely wound around the arm, and in his right hand he holds out his pouch or money bag, the emblem of the god of commerce. The figure is complete except for the caduceus



FIG. 6. STATUETTE OF A GREEK ATHLETE
FIFTH CENTURY B.C.



or wand which was originally held in the left hand. This was formerly in the Rome collection.

Scarcely less interesting are the other objects in bronze acquired during the year,



FIG. 3. ARCHAIC
GREEK STATUETTE



FIG. 4. STATUETTE
OF PHAULEAS

though they perhaps call for less description in a popular account. Among them are two fine helmets, in excellent condition, which will go to enrich our collection of ancient arms and armor. One of these is Greek, of the pointed-cap or *pilos* type, perfectly plain in shape and without decoration. The other appears to have belonged to one of the Gallic tribes which invaded Greece and northern Italy in classic times,

as it has on each side the hollow projection for the insertion of horns, which the monuments show the Gallic warriors to have worn on their helmets. This has an ornamental knob on the top, and a border around the rim, on which still remain traces of gilding. Of beautiful design is an archaic ladle, both bowl and handle of which are covered with an elaborate design in flat relief, including the figure of a running satyr and geometrical patterns. Other utensils and parts of utensils are a tall candelabrum resting upon three lion's paws, with leaves between them; an exquisite Greek drinking-cup (kylix) of the fourth century B.C. (fig. 5); two attachments for the swinging handles of a pail, of the sixth century B.C., composed of a design of palmettes and scrolls, with serpents twisted in among them; the handle of a jug, fifth century Greek, at the base of which is a head of Herakles, full front, wearing the lion-skin cap; and a low lamp-stand of the Pompeian period, consisting of a tripod with a circular top. Finally, are two fragments which will appeal especially to those who are interested in the technical side of ancient bronze work—the hoof and fetlock of a horse, of life size, probably from a Roman equestrian statue, and the leg of a Roman chair, in the overwrought and over-decorated style which marked the taste of the wealthy Romans under the Empire (fig. 1). With this came several small fragments of the decorations of the chair itself, also of bronze, overlaid with silver, which are exhibited with it. E. R.



FIG. 5. GREEK KYLIX

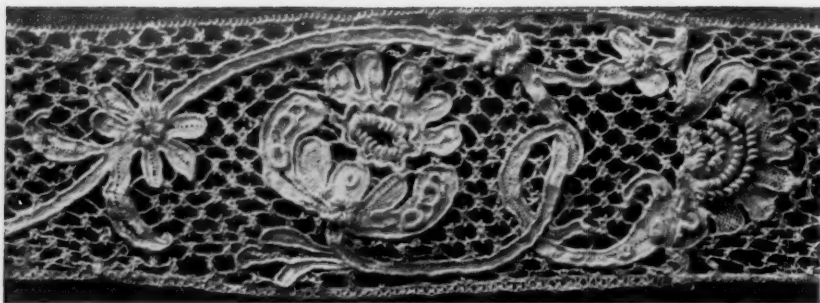


FIG. 1. NEEDLEPOINT: VENETIAN, SECOND HALF OF THE SEVENTEENTH CENTURY

THE BLACKBORNE COLLECTION OF LACE



FIG. 2. THE WOODCHOPPER AND THE BUTTERFLY. NEEDLEPOINT: POINT D'ALENÇON, FRENCH, MIDDLE OF THE EIGHTEENTH CENTURY

THAT it was possible to acquire the Blackborne Collection of lace in so short a time after a subscription list had been opened, shows the interest of the Museum's

generous friends in the development of its collections. The Blackborne Collection, thoroughly representative in itself of all periods of lace manufacture, when added to the examples already the property of the Museum, places its collection distinctly in the first rank.

As the Blackborne laces, in the exhibition recently opened in Gallery E 8, and continuing for several months, have been arranged in chronological order, an excellent opportunity for comparative study is afforded. In this connection, a few notes upon the history of lace may be of interest.

The youngest of the textile arts, the lace

industry, developed its technical processes and artistic principles at a time when the other classes of textile manufactures had for centuries been firmly established. Its period of highest development, therefore, does not go back farther than the last part of the sixteenth century. It is convenient, disregarding modern lace, to date this period 1580-1881, and to divide laces into the following groups: Late Renaissance (late sixteenth and early seventeenth centuries); Baroque (seventeenth century) and Rococo (eighteenth century), a useful classification suggested by Dreger.*

The most important countries for lace have been Italy (especially Venice), France, and the Netherlands. Italian preëminence in the late Renaissance is clearly shown by the laces produced then, particularly in Venice where important laces seem to have been first made. These old laces, made in the most luxurious city of the late Renaissance, usually can be dated with exactness by comparison with the Venetian sample books of patterns of 1596 and 1600. The typical geometrical pattern (*reticella*) and the free-hanging, clearly outlined, foliated pattern (*punto in aria*) are thoroughly in the orderly style of the Renaissance. The Blackborne Collection contains numerous examples of these laces, among them—the most important piece in the collection—a unique representation in thirteen panels of the story of Judith and Holofernes (fig. 3). The Portuguese inscription indicates that even in the early years of the seventeenth century

* *Die Wiener Spitzen ausstellung*, 1906.

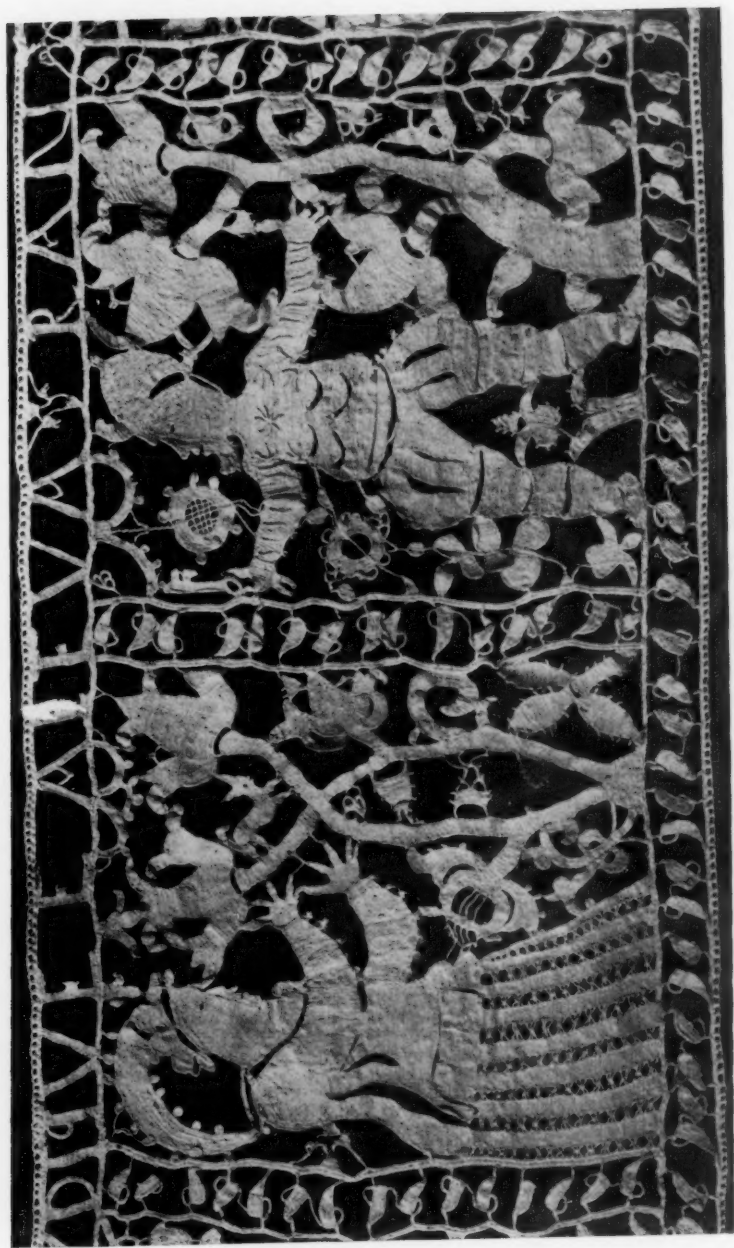


FIG. 3. JUDITH AND HOLOFERNES. NEEDLEPOINT: PUNTO IN ARIA. ITALIAN, VENETIAN, ABOUT 1600

Venice exported laces to distant countries. Another piece of lace in this collection, purely decorative in its design and remarkable for the rhythm of its lines, suggests the influence of Venetian bookbinding designs under Oriental influence at this period.

In the first half of the seventeenth century, the gorgeous Baroque laces, rich in relief, combining the most varied techniques, designed with the characteristic scroll patterns of the time, were made at Venice (fig. 1). Unusual specimens of such laces are exhibited—for example, one decorated with mythological scenes—Leda with the swan, Europa, etc. The Blackborne Collection is especially rich in figured pieces; there is shown an interesting group of animals and hunting scenes of the so-called Milanese type, of the second half of the seventeenth century, which differ from the Venetian in the less plastic, more purely decorative qualities of design. These laces were used chiefly for altar furnishings. (Fig. 2 and cf. p. 92.)

The Netherlandish lace of the same period cannot easily be separated from these Italian types, but it is possible that when the laces of the Museum's new collection are carefully studied, questions of such provenance may be answered with greater assurance. Important in this respect are several examples of laces which have been identified with certain representations of lace in the Netherlandish portraits of the Rembrandt period; for instance, a lace collar that is practically identical with the one worn by William II in his portrait by Van Dyck at Amsterdam. Corresponding to the more picturesque character of the art of the Low Countries as compared with the Italian, the characteristic pattern of these Netherlandish laces is not so free and lineal as the Italian, but closely elaborated and depending rather on value contrasts of light and dark.

Introduced into France through the efforts of Colbert, the laces imitated the Venetian, at first due to the Venetian workmen who had been imported (about 1670). The presence of these workmen

makes it difficult to distinguish between these early French laces and the Venetian. This is a difficulty which also confronts us in woven fabrics; the brocades made at Lyons were at first exactly imitative of Venetian damasks. Splendid examples of lace of this period of transition are also found.

To the rich Venetian style, succeeded one truly French, reflecting in its exquisite refinement of design and technique the temper of the new age. The beautiful patterns of these laces are worked on a ground of delicate net lace. No longer, as in the seventeenth century, was the lace only an addition to parts of the clothing; it enveloped the whole figure now, as in a thin mist.

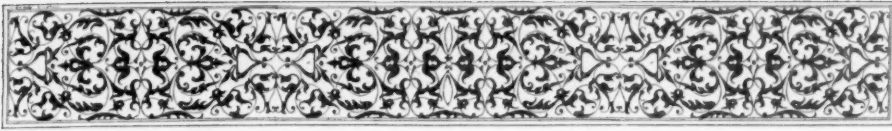
A rich variety of laces in the different styles of the eighteenth century is contained in the Blackborne Collection, from the luxurious bouquets and ornate designs of the baldachino curtains of the Louis XIV period to the neat and small all-over flowers of the Louis XV and the straight lines interspersed with flowers and gardening utensils of the Louis XVI period.

Parallel development took place in the types of Flemish lace, namely, Brussels, Malines, Valenciennes. A beautiful piece of Brussels lace with peacock design should be noted.

It is impossible to notice here all of the types of laces of the countries influenced by France and Italy that are shown in the Blackborne Collection. It may be said, however, that filet-work of the sixteenth century, Spanish blonde and English laces of the nineteenth century are well represented.

The Museum's increased lace collection now contains nearly 3,000 pieces, more than half of which date before 1800. The following countries are represented: In Europe—Italy, France, Netherlands, Germany, Austria, Dalmatia, Russia, Spain, Greece, Norway, and Sweden, Denmark and England. In Asia and Africa: Asia Minor, Turkey, Egypt, Madagascar, and St. Helena.

W. V.



NOTES

MEMBERSHIP.—At the meeting of the Board of Trustees held April 19th, the Fellowship in the Museum in Perpetuity of the late Russell Sturgis was transferred to his son, Mr. D. N. B. Sturgis.

The following members were elected:

HONORARY FELLOW FOR LIFE
WILLIAM HOWARD TAFT.

FELLOWSHIP MEMBER
JOSEPH WITTMANN.

THE MUSEUM INSTRUCTOR.—The demands made of the Museum Instructor during the first three months of her work clearly show that the appointment of such an official is welcomed by the general public and by teachers of public and private schools. The number of persons seeing the Museum in this way amounts to five hundred and seventy-three, four hundred and thirty-eight of these being in classes, and one hundred and thirty-five visiting the Museum as individuals or groups of individuals. It may be of interest to note that the sum total of the attention of the average visitor demonstrates a fairly catholic public taste, although the painting collections have proved to be the dominant attraction. The recent Egyptian finds, however, and the general romance of Egyptian civilization, seems to have an almost magnetic attraction for a great number of people.

The requests coming from classes, of children from fourteen to eighteen years old, have usually been in the nature of either a general visit, the fine arts of one epoch, or all the manifestations of art activity to bring to life a given civilization—such as the Middle Ages—to cite a popular demand. When a class numbers over

twenty it is taken to the class room, where a talk is given with lantern slides of the Museum objects. It proceeds thence to the exhibition room and the objects themselves. Furthermore, the teachers of some of these classes have evinced a desire that the Instructor assist them in becoming familiar themselves with the collections they proposed to show their classes.

THE LIBRARY.—The additions to the Library during the past month were three hundred and ninety volumes, divided as follows: by purchase, three hundred and seventy-one; by presentation, nineteen volumes.

The names of the donors are: Miss Thyrsa Benson, Mr. Henri Bernier, Mr. Angel Hammerich, Mr. George A. Hearn, Mr. Robert Hewitt, Mr. Howard Mansfield, Mr. J. Pierpont Morgan, Mr. George Walter Vincent Smith, and Mr. Wilhelm R. Valentiner.

The number of readers during the month was two hundred and sixty-five.

Among the accessions there has been received the first two volumes, text and plates, of *The North American Indian*, a work in twenty volumes picturing and describing the Indians of the United States and Alaska, written, illustrated and published by Edward S. Curtis, under the editorship of Frederick Webb Hodge. The field research of this monumental publication was conducted under the patronage of Mr. J. Pierpont Morgan.

ALTERATIONS TO ELECTRIC WIRING.—A certain inconvenience which visitors have encountered in some of the galleries during the past few weeks has been due to necessary changes in the electric wiring of the Museum building. Alterations in the sys-

tem of wiring were necessary in order that it might be brought up to the modern standards of efficiency. This was especially true of the older portions of the Museum. The changes include also the installation of a Watchmen's Detector System and a Night Lighting System.

The Watchmen's Detector System provides for stations placed at frequent intervals throughout the Museum where the watchman's visit is recorded, not only at a central office in the Museum, but also at the office of the National District Telegraph Company. This system further includes a fire alarm connection with the Headquarters of the Fire Department.

The Night Lighting System provides sufficient electric lights distributed throughout all portions of the Museum, so that no part of it will be in darkness during the night. The lights will be run from a storage battery, which will be charged during the daytime when the plant is in operation.

New lighting fixtures will soon be installed whereby the lighting in the evening will be vastly improved and at the same time the consumption of power will be reduced.

ATTENDANCE.—The following table shows a decrease in the number of visitors to the Museum during the past month of March as compared with the same month last year. The unusually large attendance last year was in connection with the Saint-Gaudens exhibition.

1908	1909
17 Free days. .60,313	17 Free days. 29,873
9 Evenings. . 4,506	4 Evenings. . 1,077
5 Sundays. .34,657	4 Sundays. .25,896
9 Pay days. . 5,078	9 Pay days. . 3,487
<hr/> 104,554	<hr/> 60,333

CHANGES IN THE GALLERIES.—Hereafter Gallery 13 is to be used for the exhibition of paintings by living American artists, purchased out of the income from the Hearn Fund and gifts from Mr. Hearn, with the exception of the east wall, which will be occupied as formerly by the large picture of "Washington Crossing the Delaware," by

Leutze. The early American paintings formerly shown here have been hung in Gallery 12, where also are exhibited some pictures not lately seen, among them the "Triumph of Love," by West, "The American School," by Pratt, "General Jackson," by Waldo, and the new acquisitions like the portraits of Henry Clay and De Witt Clinton, both by Morse; "Oxbow," by Cole, and the portrait of "Captain John Walsh," by Neagle.

SUMMER EXHIBITION.—A group of paintings including recent gifts and purchases, and a number of earlier acquisitions which, on account of lack of space have not been exhibited recently, was placed on exhibition last month in Gallery E 11, where it will remain until the opening of the Hudson-Fulton Exhibition in September.

Among these pictures will be found the three paintings by Joaquin Sorolla y Bastida recently purchased, and four by the same artist, lent by the Hispanic Society. The latter are: "Beaching the Boat," "The Peppers," "Portrait of Señora Sorolla," and "Leonese Peasants." A portrait of Mlle. Bréval as Carmen, by Ignacio Zuloaga, the Spanish artist, has been lent also by the Hispanic Society.

REARRANGEMENT OF THE COLLECTION OF CYPRIOTE ANTIQUITIES.—The Museum is fortunate in having secured the services of Professor John L. Myres, formerly of Oxford and now of the University of Liverpool, for the systematic arrangement and labeling of the Cesnola collection of Cypriote antiquities. As Professor Myres is now the leading authority upon the art and civilization of Cyprus, it is confidently expected that the result of his labors will be to present this collection in a final manner, which will at the same time answer scientific requirements and make the valuable material which it includes more comprehensible and interesting to the general public. He has recently completed a thorough examination of the collection from the expert point of view, and his conclusions are entirely reassuring as to its quality and its unique importance in illustrating the various phases of Cypriote art.

The next number of the BULLETIN will contain a note from Professor Myres on this part of the subject.

THE BLACKBORNE COLLECTION OF LACES.
—This famous collection of rare types of lace was begun in 1850 by Thomas Blackborne and, largely augmented by his son, Mr. Arthur Blackborne, now numbers over six hundred specimens of the highest value to designers and the student of lace. The collection is well known in Europe, where it was exhibited in part in the London International Exhibition of 1874 and in Paris at the Union Centrale des Arts Décoratifs in 1882.

For its acquisition, the Museum is indebted to a number of ladies and gentlemen, who purchased the collection from Mr. Vitall Benginat and presented it to the Trustees. A vote of thanks to the sixty-two contributors was passed by the Board of Trustees at their last meeting, and a special vote was extended to Mrs. Charles B. Alexander, Mrs. Jules S. Bache, Miss Eleanor Blodgett, Mrs. William M. Kingsland, Miss Mary Parsons, and Miss Amy Townsend, through whose interest and generous services the contributions toward the purchase of the collection were obtained.





RECENT ACCESSIONS

AN ITALIAN TRIPTYCH OF THE FIFTEENTH CENTURY. — This triptych, recently acquired in Italy, is of interest for its unusual arrangement. That it was used as a reliquary may be seen by the twelve small coffers at the base originally covered by glass.

The iconography and arrangement are curious, the three panels being divided by means of patterns stamped in the gold background, into no less than sixteen scenes. The subjects are as follows: Left panel: (1) Flight into Egypt, (2) Christ among the Doctors, (3) The Last Supper, (4) The Agony in the Garden. Center Panel: top center, (5) The Trinity; on the left, (6) St. John the Baptist; on the right, (7) St. Michael; mid-center, (8) The Crucifixion; to the left, (9) The Scourging of Christ; to the right, (10) Christ carrying the Cross; below, left (11) The Pietà; right, (12) Christ in the Tomb. Right panel: (13) Annunciation, (14) Nativity, (15) Adoration of the Magi, (16) Presentation in the Temple.

Such an arrangement is very unusual in Italian art. One of the few instances of a similar treatment is a triptych in thirteen scenes by Bernardino Buttinone in the Costello at Milan, which dates from the end of the fifteenth century.

The Museum triptych is decidedly earlier as is indicated by the gold background and the still Gothic feeling shown in the composition and figures. It probably dates from about 1450.

It is not by any means easy to determine even the school to which so unusual a piece belongs, but the balance of evidence seems

in favor of northern Italy, probably Lombardy or Piedmont. There is something in the vigorous and naïve narrative style of the drawing which suggests Difendente de Ferrari. In any case it would seem likely to belong to the north by reason of the curious iconography. The Trinity is represented as three bearded men exactly similar in all respects, seated at a table, each holding a book in one hand and blessing with the other. Such a conception occurs scarcely ever in Italian art but is not unfamiliar in the miniature art of England and France. A celebrated example is that by Fouquet.

The artist, whoever he may be, though he appears to be provincial and unscientific, is not without distinct talent. His skill in indicating the movement of the figures and the details of expression with a few rapid and sparing touches is remarkable, and gives to the pictures, in addition to their decorative quality, great vitality.

It would be unreasonable to expect in work of this kind any high efforts of creative imagination, but the compositions of the Annunciation, the Crucifixion and the Pietà show a real feeling for beauty and significance.

The paintings are in a remarkable state of preservation. The only restoration necessary was in parts of the frame.

R. E. F.

TWO PICTURES BY RYDER.—Two small pictures by Albert P. Ryder, "Curfew Hour" and "The Smugglers' Cove" have been purchased recently and will be shown this month in the Room of Recent

Accessions. The art of Ryder has not been represented in the Museum hitherto, though for a number of years he has been pretty generally acknowledged by artists and amateurs to be one of the most individual and poetic of American painters. Neither of the Museum's pictures has the mysterious weirdness of those delineations of moonlight and fantastic clouds with which his fame is commonly connected, but qualities equally worthy will be found in our two examples. "The Curfew Hour," as the name implies, is a picture of twilight. The moon is hidden in a luminous cloud; there is a glimpse of sea and dune, and in the foreground are cows in a pasture, while beyond is a farmhouse with the light of the afterglow on it. "The Smugglers' Cove" shows a romantic scene of cliffs and shore, and the unloading of a ship by a cave with houses in it, one being made out of a wrecked boat. The radiancy of color in this picture is due in part to the ground of gold leaf on which it is painted, and which shows through the pigment in places.

B. B.

DRAWINGS BY DAVIES.—The Museum's collection of drawings, a part of which will be shown this summer in Galleries E and F, has been augmented by a group of seven drawings by Arthur B. Davies, the gift of an anonymous donor. Mr. Davies' drawings have long been a source of enthusiasm for those who have had the opportunity to study them. To those who do not know him personally, this opportunity has been rare, as there has been but one exhibition of his drawings—held at the Gallery of the Pratt Institute several years ago.

These seven drawings have been carefully selected to show various sides of the painter's versatile art—strength and intensity in some, and delicacy in others, but all have in a high degree that mastery of line and quality which is a distinguishing characteristic of this talented artist's work.

B. B.

ALLSTON'S DELUGE.—An important picture by Washington Allston, "The Deluge," has been given to the Museum by Mr. William M. Chase. The subject is

treated with the melodramatic intensity that would be expected from one of Allston's generation and training. There is a wide expanse of water which lashes a point of rock, the topmost of some mountain peak where a wolf has found refuge. Corpses of men and snakes have been washed ashore, and in the distance the ark can be faintly discerned half hidden in the dusk. Storm clouds fill the larger part of the picture. The merits of the work are obvious. The expression of gloom and desolation is real and sincere, though exaggerated, according to the point of view of our time. The painting exemplifies in the worthiest manner a phase of American art but scantily represented in the Museum.

B. B.

A BRONZE CORSELET OF THE HALLSTATT PERIOD.—A recent accession to the collection of Arms and Armor is a bronze corselet of the "Celtic" or Italiote type, dating from the fifth to the seventh century B.C. It is of great rarity (only seven specimens of this period appear to be known), and it is in excellent preservation. It was at one time in the Forman Collection, and has been described and figured by Dr. R. Forrer (*Reallexicon*, p. 591, also in *Urgeschichte des Europäers*).

The provenance of this corselet is not definitely known. Forrer assigns it to northern Italy or the neighboring region in France. It certainly differs from the specimens obtained in the Latium country which are known to the writer, and on the other hand it agrees closely with the three plastrons belonging to M. Constantin, which were discovered near Geneva (à Regnier) a few years ago. Its form is archaic, straight in the back and sides and low in the shoulders, representing an evolutionary stage which appears as well in armor of approximately the same period in Greece, Assyria, Egypt, and even in Japan (*cf.* the primitive cuirass in the hall of Japanese Armor).

Noteworthy in the present corselet is the combination of the plastron and *dossière* in a single piece, which closed elastically on the body of the wearer. It was then firmly held in place by shoulder bands and by a

wide belt, probably leathern, the place for adjusting which can be traced in the ornamentation. This ornamentation takes the form of the series of tubercles deftly repoussé, usual in the work of the "Hallstatt" epoch; as shown in the illustration, they are grouped rows and circles, arranged on the breast and shoulders and around the

waist, suggesting lines of body-adornment (tattooing, scars, or paint-marks) worn by the primitive European.

With this corselet will be exhibited the remarkable crested casque of similar age, acquired by the Museum in 1907 (BULLETIN, Vol. III, No. 2).

B. D.



BRONZE CORSELET
HALLSTATT PERIOD

COMPLETE LIST OF ACCESSIONS

MARCH 20, TO APRIL 20, 1909

CLASS	OBJECT	SOURCE
ARMS AND ARMOR	Bronze cuirass, North Italian or South French, Hallstatt period, sixth to eighth century.....	Purchase.
CERAMICS.....	Collection of one hundred and twenty-two pieces of Siamese porcelain, seventeenth and eighteenth centuries.	Purchase.
CLOCKS, WATCHES, ETC.....	Gold watch, Giraud Frères, makers, French, about 1770.....	Gift of Mrs. R. Stoker.
DRAWINGS.....	Seven drawings by Arthur B. Davies ..	Anonymous Gift.
MEDALS, PLAQUES, ETC.....	Bronze medal, Theodore Roosevelt, obverse by C. E. Barber reverse by Morgan; bronze medal, Abraham Lincoln, by C. E. Barber; copper medal, Abraham Lincoln, by W. H. Key—American; bronze medal, Rouget de Lisle, by David—French, early nineteenth century.....	Gift of Mr. and Mrs. Frederick S. Wait.
METALWORK.....	Silver loving cup designed and made by Wilhelm Düring, German-American, 1844.....	Gift of Mr. Charles A. A. Düring.
	Iron fireback, Colebrookdale Furnace, Staffordshire, date 1763.....	Purchase.
	Pewter tankard, marked I. L. and eagle, late eighteenth century; pewter basin, maker G. Barnes, Philadelphia, Pa., early nineteenth century; large and small pewter porringer, early nineteenth century—American.....	Purchase.
	Magic mirror, Japanese, nineteenth century.....	Purchase.
	Magnifying glass mounted in gold, French, end of eighteenth century...	Purchase.
	Georgia bronze pitcher, Russian, eighteenth century.....	Purchase.
MUSICAL INSTRUMENTS	Temple gong and two drums, Cambodian, nineteenth century.....	Gift of Mrs. John Crosby Brown.
	Upright piano with patent tone reflector, American, modern.....	Gift of Mrs. Sarah Wood Clarke.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
PAINTINGS.....	Curfew Hour, by A. P. Ryder; Smugglers' Cove, by A. P. Ryder.....	Purchase.
	Heart of the Andes, by Frederic E. Church.....	Bequest of Mrs. Margaret Dows.
(Gallery E 11)	Swimmers, by Joaquin Sorolla y Bastida, 1905; The Bath, Jávea, by Joaquin Sorolla y Bastida, 1905; Portrait of Señora de Sorolla, by Joaquin Sorolla y Bastida, 1906.....	Purchase.
REPRODUCTIONS.....	Two copies of frescoes discovered in Crete.....	Purchase.
SCULPTURE.....	Bronze statuette, Competitor, by R. Tait McKenzie, 1906; bronze statuette, Juggler, by R. Tait McKenzie, 1906.....	Purchase.
	Bronze statuette, Girl Skating, by Abastenia St. L. Eberle.....	Purchase.
	Tiger and Gazelle, group in serpentine stone, by Antoine Louis Barye.....	Gift of Mrs. Theodore Kane Gibbs, in memory of her husband.
	Wood carving, The Visitation, South German, sixteenth century.....	Gift of Mr. George Blumenthal.
TEXTILES.....	Seven hundred specimens of European laces, known as the Blackborne Collection.....	Gift by Subscription.
(Gallery E 10)	Woven textile, Spanish, seventeenth century.....	Purchase.
	Piece of brocade, Indian, eighteenth century.....	Purchase.
	Aubusson carpet with border, French, late eighteenth century.....	Gift of Mr. F. W. Stevens.
COSTUMES.....	Two combs with ornamental tops, French, about 1830.....	Purchase.

LIST OF LOANS

MARCH 20, TO APRIL 20, 1909

CLASS	OBJECT	SOURCE
ARMS AND ARMOR.....	Sword presented by the State of Vermont to Captain Horace B. Sawyer, 1857—American.....	Lent by Mrs. Philip Conway Sawyer.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
MEDALS, PLAQUES, ETC.....	Collection of six hundred and thirty-one medals, plaques, etc., known as the Medallic Lincolniana—American. . .	Lent by Mr. Robert Hewitt.
METALWORK.....	Silver tea and coffee set, engraved, S. H. maker, London, 1803; salver, engraved and chased, modern, English.....	Lent by Miss Amy Townsend.
PAINTINGS.....	Leonese Peasants, by Joaquin Sorolla y Bastida, 1907; Beaching the Boat, by Joaquin Sorolla y Bastida; Mlle. Lucienne Bréval, Carmen, by Ignacio Zuloaga; The Peppers, by Joaquin Sorolla y Bastida, 1903; Portrait of Señora de Sorolla, by Joaquin Sorolla y Bastida, 1902.....	Lent by Hispanic Society of America.
TEXTILES.....	Pair of tapestries, Italian, sixteenth century; tapestry representing Pietà, Brussels, about 1510, all formerly in the Garland Collection.....	Lent by Mr. George Blumenthal.
	Embroidery, Spanish, sixteenth to seventeenth century.....	Lent by Mrs. W. A. Slater.
	Shawl of Point de France lace and one piece of Brussels lace, eighteenth century.....	Lent by Mrs. James A. Stillman.
WOODWORK.....	Model of one of the gates of the Temple at Nikko, Japanese, modern.....	Lent by Miss Zaida Ben-Yusuf.

* Not yet placed on exhibition.

† Recent Accessions Room, Floor 1, Room 3.



THE FOX AND THE CRANE
NEEDLEPOINT: POINT D'ALENÇON, FRENCH, MIDDLE
OF THE SEVENTEENTH CENTURY

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and Library of Arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

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PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 6 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 5.30 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 15,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflets.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the north side of the main building. Meals are served *à la carte* 10 A.M. to 6 P.M. and *table d'hôte* from 12 M. to 4 P.M.